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Troie—a very indifferent résumé, in less than two thousand lines, of the narrative of some twenty thousand lines, in the *Roman de Troie* of Benoît de Sainte-More—the only justification for its re-impression would be in an edition which contributes some new and definite information upon its language, date, and sources.

The present editor announces (p. lxxxvi) that in his linguistic treatment he only wishes to "throw light upon the dialect in which the version is written," and adds nothing to strengthen its generally accepted attribution to an author of Southern origin. Certain statements in the section, treating of the metrical structure, would have been qualified, if attention had been called to conclusions brought out in the more recent contributions on Middle English prosody; and the date assigned, 1390-1420 (pp. xxv, xlii), although it has the merit of affording a wide margin for possible error, is too indefinite to be discussed.

Dr. Wager's final conclusion that the immediate source of the work was an expanded recension of the *Roman de Troie*, because certain episodes are not found in "the poem of Benoît with which we are familiar" (p. lxxviii, cf. pp. lxxv, xix), falls to the ground in view of what Constans has stated as to the inferiority and incompleteness of the manuscripts, upon which Joly based his edition. To be sure, the fact that the treatment in the English poem, of the strife of the three goddesses for the golden apple, and the judgment of Paris, has a close analogue in the story as found in the *Énéas*,¹ which is different from that given in the *Roman de Troie*,² seems to support a thesis which cannot be definitely determined until the publication of the complete poem.

The statement (p. lx) "Archeley, Harl. 729; is more easily derived from the Archelaus of Dares G. (Chap. xiv) than from Benoît's Archelax" is not very convincing when one considers that *-ax* is the most common *graphie* for *-aus*. The suggestion (p. xxii) that Boccaccio, humanist, and translator of French fab-

¹ V. 99-182, edition of Salverda de Grave. Cf. *Introd.*, pp. viii, xxix, lxiv.

² V. 3855 ff. Cf. Constans. *Revue des Universités du Midi*, vol. iv, p. 69. One version of story in the *Chide Moralise*. Cf. G. Paris, *Hist. Litt.*, vol. xxix, p. 518. A. Thomas. *Romania*, vol. xxii, p. 271.

leaux, needed to have resort to the Italian versions of Guido and Benoît in writing his *Filostrato*, is hardly a happy one.

As to the ultimate sources of the poem the existence of the Greek original of Dictys was put beyond a doubt by the quite independent investigations of Patzig and Noack, some years ago, and yet there is no indication of an acquaintance with these most important contributions. And there is absolutely no evidence upon which to base the statement that Dares—that impudent forgery, of a date not earlier than the fifth century, of which the only purpose seems to be, to out-Dictys—is an abridgement of a translation from the Greek made in the first century (p. xvii).

Warton's *History of English Poetry* is cited, and Mongitore's *Bibliotheca Sicula* is listed in the bibliography, but there is no mention of Monaci's or Cesareo's notes upon Guido delle Colonne, and Koeppl's and Schick's papers on Lydgate are considered of too little importance to be referred to. The works of Bugge and Krause might have been mentioned when speaking of the Troy legend in Scandanavian mythology; information a little more definite about "Nennius of whom nothing is certainly known" (p. xii), might have been gained from the contributions of Zimmer—the title of whose book is given in the bibliography—Thurneysen and Mommsen; recent publications on the Irish versions of the Troy matter might have been noted,—and why does one think of dusty folios when he meets such names as "Fredegarius Scholasticus" (p. xi) and Ptolemæus Ægyptus" (p. xx)?

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FRENCH LITERATURE.

Scènes de voyage de Victor Hugo. Edited with introduction and notes by THOMAS BERTRAND BRONSON, A. M. Vol. 1. *De Paris à Aix-la-Chapelle*. New York: Henry Holt and Co., 1899. Narrow 16mo, buckram, pp. xvi+277.

UNDER the above title the editor has grouped a series of sketches or letters taken from *le Rhin*, a work which Hugo published in two volumes in January, 1842. At that date the

poet was courting political power. The desire to play a rôle in politics had manifested itself the year before, if not earlier. From the moment of his reception into the French Academy in June, 1841, Hugo had apparently been anxious to prove himself a statesman, and had begun at once to write upon France's foreign policy and the political conditions of Europe. Two powers were, according to him, threatening the independence of Europe; these were England and Russia. Against these two France was to form an alliance with Germany; England was to be pushed into the ocean, and Russia into Asia. France was to aid Prussia in extending and unifying her power, and in return the left bank of the Rhine was to be restored to France. Hugo's discussion of this scheme was incorporated in *le Rhin* under the caption: *Conclusion*. It constitutes the third and political part of the work. Evidently also it was for the author the significant part of the work. The earlier "lettres de voyage," from which the present selections are taken, were evidently only intended to introduce or lead up to the political discussion at the close.

A marked political bearing is also noticeable in the author's preface, which is included in the present edition. While Hugo touches upon his reasons for the publication of letters which had been written to a friend a few years before, the question of the Rhine, considered politically, is the most significant feature. This preface, though illustrating here and there the author's inveterate tendency to wordiness, and though containing some needlessly long sentences, offers the student interesting and not difficult reading. Hugo states two or three times that he is publishing his work in two volumes; attention might have been called to the fact that it now appears in three.

In the letters which the editor has given, Hugo reaches Aix-la-Chapelle and has time to discourse at some length, and in an interesting way, upon Charlemagne, relics and reliquaries. The cathedral itself he naturally does not neglect. Hugo has a passion for churches, and gives some detailed descriptions of them in these sketches. He takes pains to mention the names of all the churches in a given town. He not only visits faithfully the churches of the towns where he stops, but also stops to visit any along the road between towns, and men-

tions having spent two hours in one of these latter. At Liège he laments that, on account of the heavy rain, he was able to visit only four churches. The spire is always noted, even if only in the distance. These letters also contain some delightful descriptions of route, river and landscape. Details are at times given touching the inn at which he stops. And proper names, of course, could not be absent. In the use of these Hugo is, in this part of his work, somewhat moderate, at least as compared with letter xxv. later on, with its four hundred and sixty proper names. And yet some pages of the editor's volume are quite full of them, so that the text seems at times overburdened. The notes are occupied largely with the explanation of these proper names, and an alphabetical list, which is appended, shows some two hundred and fifty of them. Hugo had started out with his Vergil and his Tacitus, and he gives his letters a generous sprinkling of Latin quotations (not always from these authors). These also, I think, burden the text at times, and their number might possibly have been reduced somewhat in a classroom aid of this kind. From the standpoint of the class-room, too, it may be said that a couple of passages are retained in the text, which perhaps might better have been cut out or cut down.

The editor's introduction is, to my mind, inadequate. In his estimate of Hugo he appears to have followed the verdict of Barbou, certainly not that of Edmond Biré. Hugo's manly aggressiveness and devotion to principle are praised; his colossal vanity and posing for effect are left untouched. His erudition is emphasized, but the degree to which this erudition may be open to suspicion is not stated. The editor passes over 1830 with the statement that everyone is familiar with the history of Hugo's connection with the Romantic movement. This is perhaps assuming too much, if the introduction is addressed to the ordinary student. The sentence beginning: "He lost his only daughter soon after her marriage," needs correction.

A map accompanies the selections, which are attractively printed. A second volume, entitled *le Rhin et les Alpes*, is to follow.

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